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ABSTRACT

A program was developed to improve the attitudes of elementary students toward the artistic experience and the end products of artistic creativity. The targeted population consisted of fifth grade students at a Midwestern elementary school in an affluent suburb. A low level of interest was exhibited by students toward the artwork they produced. This problem manifested itself in the ease by which students were distracted and in a general lack of interest in the production and display of final art products. Analysis of the data collected for this research project revealed that students displayed a lack of confidence in their skills to create an art product. Students did not correlate the process of building artistic skills to skill building in other curriculum subjects, nor did they fully understand how to evaluate their own classroom art products. A review of solution strategies suggested by knowledgeable researchers resulted in the selection of four major categories of intervention: develop classroom procedures, improve drawing skills, increase student accountability, and encourage self-assessment. Post-intervention data indicated an increase in student ownership of final art products and improvement in work completion, critical thinking skills, self-assessment, artistic reflection, and time-on-task. Appendixes contain student pre- and post-questionnaires, a parent letter, teacher and parent questionnaires, tally forms for questionnaires, other tally forms, researcher's daily log, rubric for confidence-building lesson, painting worksheet, and student reflection form. (Contains 28 references and 12 figures.) (Author/BT)

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# IMPROVING STUDENT ATTITUDES THROUGH INCREASED CONFIDENCE AND ACCOUNTABILITY IN ART

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An Action Research Project
Submitted to the Graduate Faculty of the School of Education
in Partial Fulfillment of the Requirements
for the Degree of Master of Arts
in Teaching and Leadership

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## DEDICATION

This Action Research project is dedicated to the faculty members and administrators of the School of Education at Saint Xavier University, whose gracious and helpful assistance made this paper possible.

ABSTRACT

This report describes a program to improve the attitude of elementary students toward the artistic experience and the end products of artistic creativity. The targeted population consisted of fifth grade students at a Midwestern elementary school in an affluent suburb. The problem was the low level of interest exhibited by students in artwork that they produced. This problem manifested itself in the ease by which students were distracted and in a general lack of interest in the production and display of final art products.

Analysis of the data collected for this research project revealed that students displayed a lack of confidence in their skills to create an art product that reflected their maximum potential. The students did not correlate the process of building artistic skills to skill building in other curricula, nor did they fully understand how to self-evaluate art products in the classroom.

A review of solution strategies suggested by knowledgeable researchers resulted in the selection of 4 major categories of intervention: develop classroom procedures, improve drawing skills, increase student accountability, and encourage self-assessment.

Post intervention data indicated an increase in student ownership of the final art product and improvement in work completion, critical thinking skills, self-assessment, artistic reflection, and time on-task.

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# CHAPTER 1

# PROBLEM STATEMENT AND CONTEXT

## General Statement of the Problem

A significant number of the students in the targeted fifth grade art class are not demonstrating a high degree of interest in the artistic process or personal ownership toward final art products. Many students are easily distracted and show little enthusiasm for trying new techniques beyond the basic requirements. Evidence for the existence of this problem includes time off-task, substandard quality of work, and occasional disposal of the finished product. In addition, many students demonstrate a lack of interest in having their art products put on display and often fail to reclaim their displayed products. Some students are unable to verbalize the process or purpose of their art work.

## Immediate Problem Context

The site is an elementary school located in a western suburb of a large Midwestern city. The district is comprised of one village and parts of four other villages. There are eight schools in this elementary school district, including one middle school. The enrollment of the district is 3,500 students and is continuously growing. The ethnic background of the residents of the district are as follows: 92.7% White, 4.7% Asian/Pacific Islanders, 1.6% Hispanic, 0.9% Black, and 0.4% Native American. The attendance rate is 95.8%, with 4.2% mobility. There is not a problem with chronic truancy (State School Report Card, 1997).

The site of the targeted fifth grade class has an enrollment of 300 students. There are two each of second and fourth grade classes. Kindergarten, first grade, third grade, and fifth grade each have three classes. The average class size is 22 students. There are 17 classroom teachers and eight specialty teachers. Four of the specialty teachers provide instruction to all of the students in the subject areas of art, music, physical education, and resource center.

Each special subject requires a different amount of instruction time based upon the enrollment. Some may require only three days of instruction at one facility. Thus, a full-time teacher may need to teach at more than one school in the district if the enrollment at a particular school does not qualify for a five day schedule. Some of the special teachers are part time employees. The other four specialty teachers provide elective curriculum instruction, such as foreign language and instrumental music. These teachers may travel to as many as four additional schools each day.

Qualified gifted students from third grade through fifth grade have one full day of gifted class at another facility. They are transported by bus on the appropriate day: fourth graders on Tuesdays, third graders on Wednesdays, and fifth graders on Thursdays. There are two full-time instructors for the special gifted program employed in the district. These instructors use Monday and Friday for planning, preparing materials, testing, and giving special presentations to regular classrooms throughout the district.

The district supports the concept of adding technology to the classroom to enhance the learning process. Last year this site benefited from an allocation of $280,000 by the district to purchase such technology. The site contains a computer lab with fifteen computers in a separate room. Each classroom has at least one computer installed. In addition, the kindergarten classroom contains a cluster of seven computers.

The site scored high in reading on the third grade Statewide Standard Achievement Test (ISAT) and has qualified to pilot a technological assessment program called Standard Testing for Assessment for Reading (STAR), which is financially supported by the central administration. The school believes that all students can be taught to read at their appropriate age level if a reading intervention program is implemented at an early age. Additionally, the district believes that some students need ongoing reading support throughout elementary school. A reading assistance program, Operation Success, has recently been implemented at the fourth grade level to improve students' overall reading scores.

The physical facility of the site is a two-story rectangular brick structure built in 1925. The original building contained only seven classrooms, a gymnasium, and an auditorium. It was designed to accommodate approximately 200 students. The original edifice also included a fish pond in the kindergarten room, as well as a fireplace, which remain there today. In 1956 and 1964, additions were made to each end of the site. The school's size was expanded with eight additional, larger classrooms, each with their own washroom facilities.

The site's gymnasium was the oldest and smallest of all the elementary schools in the district. A referendum was passed in 1997 to build a new gymnasium at the site, with tables for lunch facilities. When the original building was constructed, all the students were required to walk home for lunch. Prior to this writing, the art room and the music room were used as lunchrooms; now the new gymnasium is in use for lunch periods.

Students eat during two rotating shifts, participating in recess when not eating. The lunchroom supervisors are usually parents, who are responsible for the students while they eat indoors or play outdoors on the playground. During inclement weather, the hallways are used for supervising students indoors. In addition, the art and music rooms are often used for

games, videos, and socializing. The lunchroom supervisors are trained in the current discipline procedures of the school, such as implementing conflict resolution procedures.

Until 1995, the lunch period at the site was an hour and fifteen minutes in length and the school day ended at 3:30 P.M. In 1996, lunch time was shortened to 50 minutes and the school day was shortened to end at 3:10 P.M. Given the increase of working parents in the district, there now exists a community need for an in school lunch program.

The largest population attained by the school was 465 students in 1964. Enrollment began declining in the late 1960's and a crisis occurred in 1982 when enrollment reached a low of 250 students. The district considered a plan to consolidate the neighborhood schools; however, this would have created a need to transport students to facilities outside of their immediate neighborhood. Since residents of the community preferred the schools to be within walking distance of the students' homes, the district decided to rent unused classroom space to educational or child care service organizations. This site rented two of its largest classrooms to a child care center that served the community and staff.

As enrollment increased during the late 1980's, there was a need for the school to reclaim its previous space. Yet before long, even the reclaimed space was inadequate to accommodate the increasing enrollment. Temporary relief was obtained by introducing the middle school concept, which relocated two of the site's sixth grade classes to another facility. In response to continued growth, two attached mobile classrooms were added, both of which remain in use today.

The total staff of 28 teachers at the site has an average of 14.4 years experience, with 65.2% of them holding a Master's Degree or above. There are 14 additional support staff

members for social services, special needs, and instructional assistants. This site has one full-time administrator.

The district operates on a $23.5 million annual budget, with less than 6% coming from State or Federal funds. The district employs a total of 238 certified teachers. The average length of teaching experience is 14 years. Teachers with a Master's Degree or above make up 60% of the teaching staff. Over 90% of the teachers in the district are female, with a student to teacher ratio of approximately 22 to 1. The average teacher's salary is $53,000. The average administrator's salary is $88,000. The operating expenditure per pupil is more than $7,000 (State Report Card, 1997). The racial/ethnic backgrounds of the teachers is similar to that of the student population.

## The Surrounding Community

According to the 1990 census, the total resident population of the district was 23,630. More than 95% were White, with approximately 3% Asian, and less than 1% Black or Native American. Nearly 20% of the resident population is school age. During the recent past, the lack of adequate physical plant and equipment within the schools has been a concern within the community. Since most of the buildings are more than 50 years old, major capital outlays are necessary to maintain these facilities. After several failed attempts, a referendum for a second middle school in the district passed in 1997. At present, construction of this additional school is in progress.

A large city newspaper annually analyzes 150 of the most livable local communities in the Midwest. Quality of education, property value, and crime rate are all taken into account in the statistical analysis. The target village in this study consistently finishes very near the top.

Almost all of the village is composed of residential property, with more than half the homes valued at over $250,000 (Metrostat, 1990). Many older residents of the community are concerned that the local ambiance will change, due to the upper mobility created by new larger homes replacing older homes. According to the most recent survey (Metrostat, 1990), more than one third of the homes have school aged children, with only two percent of all families living below the poverty level. This census also indicates that married couples with children constitute 26.1% of the local population, while single parent households represent 10%.

The school district prides itself for being on the cutting edge of many core subject programs. Students are highly competitive, with average scores in the 90$^{th}$ percentile and above in most academic areas. The district has piloted new math and spelling programs and is strong in most subject areas. It developed a science program that neighboring school districts purchase for their own use. Out of state educational experts have frequently observed programs in progress within the district, which have subsequently been written about in national educational publications.

The community supports and shares the responsibility of educating the children with the professional staff. The mission statement of this district contains five goals: the student will become a complex thinker, a collaborative contributor, a self-directed learner, an informed citizen, and an effective communicator.

The district supports a wide variety of educational research to augment the teaching and learning process. An outgrowth of this support is a strong staff development program that presently exists within the district. One example of such staff development is the provision of financial incentives for teachers to pursue Action Research. There are a total of 22 hours of paid staff development provided per employee. These hours are divided among district,

building, and departmental committees. In addition, the target district views its staff as professionals and insists that each department write, present, and submit its curriculum to the school board.

The rapid growth of the student population and the community's failure to pass previous school referendums have caused the problem of insufficient space. The space needs of the general classroom are accommodated first, which reduces the number of available classrooms for special subject areas such as art, music, special needs, and instrumental music. Although not the district's worst example of overcrowding, this site requires two mobile classrooms to provide additional room. The middle school itself has 14 mobile classrooms. At this time, a second middle school is under construction. There are some advocates supporting the relocation of the fifth grades to the new middle school which was not designed for the additional students. Enrollment in some of the district's other schools has increased to the point that, at times, there is little room left to provide adequate accommodations for the special subject areas. In a few rare cases, the specialist teacher must transport the necessary materials into the students' classrooms.

## National Context of the Problem

Across the United States, a problem exists whereby middle childhood students do not express a feeling of ownership in final art products that they create. Research gathered on American children has shown that, in most areas of intellectual development and skill acquisition, a child's academic skill set increases in a mostly linear fashion over time. A child's skill level normally increases step by step with age and exposure to the subject being learned. In the artistic realm, however, a child's skill set does not develop in a linear fashion. According to research by Gardner and Winner (1982), the young American schoolchild initially

demonstrates a high level of art mastery, followed by a natural decline in innate artistic skill during middle childhood, with an increase in skill and interest level during the teenage years. This variance in artistic skill and interest level follows a "U" shaped pattern, with the bottom of the "U" shape occurring when the child is a preadolescent, near the end of elementary school.

This natural decline in the students' artistic skill sets and interest levels during middle childhood correlates with the age bracket of fifth graders, the target group studied by the researcher. This natural decline in innate skills and interests can increase the students' distractibility in the classroom, adversely affecting their attitudes toward the final art product. This correlates with the fact that many fifth graders in this study do not demonstrate a high degree of personal ownership toward the art products which they produce in the classroom.

Another significant factor that can affect the students' attitudes toward their final artistic products is the developmental process of the brain. In most areas of learning, a child's comprehension capacity develops well in advance of the child's production capacity (Winner, Blank, Massey, & Gardner, 1983). A child is able to comprehend a concept well before he or she is able to produce a product that reflects the concept being learned. Winner and his colleagues argue that in the arts, however, artistic comprehension appears to lag well behind production capacities. The resulting effect is nationwide in its scope because developmental processes in the brain cut across all social and economic groups.

Thus, children often produce an artistic product without fully comprehending the creative ideas behind the product. Such a lack of comprehension explains why many students in middle childhood have difficulty taking personal ownership of the output of their artistic effort. It is difficult for children to assume personal ownership of an art object that they do not fully understand. Middle childhood students often do not fully appreciate art that is created in

the classroom because of a lag in comprehension of the underlying theory, despite the fact that they created the artwork with their own hands.

A final reason many preadolescents have difficulty expressing interest in the products of their art work relates to the lack of emphasis placed on art education by many school districts nationwide. This de-emphasis exerts a more subtle influence on the student, but it is an influence nevertheless. According to Chase (1996):

> Mounting evidence shows that the arts are fundamental to education. But they became an endangered species in our public schools during the 1980's. Budget cutters saw the arts as fluff and frills, and they took an ax to them on a nationwide basis (p. 1).

Sylwester echoes the evidence for this national trend when he states "What is odd, then, are moves to reduce or eliminate funding for school arts programs...why would a culture that values aesthetics and peak performance in the arts cut educational programs that prepare the next generation of artists and athletes?" (Sylwester, 1998, p. 31).

Because of a decreased emphasis on art education by school districts nationwide, many parents adopted the attitude that art education was not a very important part of their child's education. This attitude has been assimilated by many schoolchildren from their parents, and is sometimes reflected in children's attitudes toward producing art work in the public school classroom. This attitude appears to be part of the problem at the target site; however, the effect is very minor, as most parents at the target site are quite supportive of the art program.

In summary, the lack of personal ownership displayed by fifth graders toward their final art products at the target school is not just a local phenomena. According to the literature, it is a national problem for middle childhood art instruction. This issue needs to be studied more carefully, at the national and local level.

# CHAPTER 2

# PROBLEM DOCUMENTATION

## Problem Evidence

In order to document the extent to which students' demonstrate personal ownership toward their art work, questionnaires, participation checklists and teacher observation notes were utilized. A total of four questionnaires were employed: two for students, one for parents, and one for teachers. Students completed a prequestionnaire and a postquestionnaire. Observation notes were completed by the researcher during class time, whereas checklists were used to record participation in displaying art work, attending voluntary art time after school, and student completion of assignments.

The student pre and postquestionnaires were designed by the researcher to obtain direct student input on how they perceive their own abilities, skills, and interest in art, with an emphasis on drawing skills. These two questionnaire forms were administered to each student that participated in the study at the target site, separated by a period of approximately seven months.

The prequestionnaire form recorded each student's attitude toward the creative process and whether the student believed his/her creativity is supported at home. Students were asked to complete most of the prequestionnaire with a simple yes/no response. The form also included a free response portion to determine what the students' art interest area would be, if

given an unrestricted choice. The third and last portion of the prequestionnaire allowed students' to rank how they preferred to utilize their free time from a list of six activities (Appendix A).

The postquestionnaire form utilized a similar yes/no response format. It did not contain the free response portion or the activity ranking components. Similar yes/no responses were employed in the postquestionnaire so the researcher could correlate the effect the intervention had on student attitudes toward art (Appendix B).

The parent questionnaire was structured to determine the level of support for artistic creativity in each student's home environment (Appendix C). The teacher questionnaire was structured to ascertain the level of support for artistic creativity in the student's classroom environment (Appendix D).

The researcher used a form to record observation notes to assess student interest, time on task, and cognitive problem solving while in the art room. Cognitive efforts to find solutions were noted by the frequency of reluctance to experiment, the frequency of repeating the same solution, and the frequency of student dissatisfaction (Appendix E).

The researcher used a participation checklist to record the completion of various tasks by the students in the survey. Some of the tasks recorded were completed art work, usage of personal display space, and attendance in voluntary studio time (Appendices F, G, and H). The researcher also recorded weekly journal entries (Appendix I) as well as assessment rubrics (Appendices J and K).

Each student in the survey was allocated his/her own personal "gallery space" on a bulletin board in the hallway. Students were given significant leeway on what they could display in their personal gallery space, provided their display material conformed to school

standards on art etiquette. Students were given the option to display nothing in their gallery space, if they so desired. Students were required to write a brief note of explanation on why they chose to display a particular piece of art work; however, they were also required to write a brief note of explanation if they chose to display nothing in their gallery space on the bulletin board.

Each of the 18 fifth grade students in a weekly 60 minute art class at the target school were involved in the research project and intervention. The prequestionnaire was administered to each of these students at the start of the school year. The results are presented below in Figure 1:

| | PERCENT | | ACTUAL | |
|---|---|---|---|---|
| STATEMENTS | YES | NO | YES | NO |
| 1. I have a computer at home. | 72 | 28 | 13 | 5 |
| 2. I have art supplies at home. | 100 | 0 | 18 | 0 |
| 3. I have a special spot at home to create art. | 50 | 50 | 9 | 9 |
| 4. I can draw well. | 56 | 44 | 10 | 8 |
| 5. I usually like my art work. | 72 | 28 | 13 | 5 |
| 6. I usually finish my art work. | 56 | 44 | 10 | 8 |
| 7. I save some of my art work. | 50 | 50 | 9 | 9 |
| 8. I'd like to see my art on bulletin boards in the hall. | 44 | 56 | 8 | 10 |
| 9. I'd like to see my art displayed in a frame at a public library or elsewhere. | 22 | 78 | 4 | 14 |
| 10. I like to work alone. | 61 | 39 | 11 | 7 |
| 11. I often help others. | 67 | 33 | 12 | 6 |
| 12. I usually encourage others. | 72 | 28 | 13 | 5 |
| 13. I do better art work when I sit by a good student. | 44 | 56 | 8 | 10 |
| 14. I know an artist. | 67 | 33 | 12 | 6 |
| 15. Someday I will be a professional artist. | 11 | 89 | 2 | 16 |
| 16. Art class is interesting. | 61 | 39 | 11 | 7 |

| |
|---|
| 17. If you could do anything in art, what would it be? |

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| 18. List in order what you do in your free time: (1 as your first choice & 6 as your last choice) | Percentage Results | | Weighted Results | |
|---|---|---|---|---|
| ART | 16 | | 4 | |
| COMPUTER | 10 | | 5 | |
| MUSIC | 25 | | 2 | |
| READING | 20 | | 3 | |
| SPORTS | 29 | | 1 | |
| OTHER | | | | |

Figure 1 Results of student prequestionnaire to determine attitudes, interests, and choice of activity during their free time.

As shown in Figure 1, 56% of the students in the target school were unaware that the art they created was on display on a bulletin board in the hallway, while 78% of all students indicated that they never had their art displayed in a public library or other similar setting. Responses with such high percentage values are significant.

The student prequestionnaire therefore confirms the initial premise of Chapter One, that a significant proportion of students in the fifth grade in the target school do not exhibit a high degree of personal ownership in the final product that they produce in class. The prequestionnaire demonstrates that most students were unconcerned that their art work was on display in the school hallways or in other public settings outside of the school.

As shown in Figure 2, parents were more aware that their child's art work was actually on display. One hundred percent of the parents surveyed stated that they had viewed their child's art work at school, that they displayed their child's art work at home, and saved at least some of it. Slightly more than half the parents (56%) stated that they have seen their child's art work displayed elsewhere, in locations outside the school or home; nevertheless, 10% of the parents believed their children did not bring all of their art work home.

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| | PERCENT | | ACTUAL | |
|---|---|---|---|---|
| QUESTIONS | YES | NO | YES | NO |
| 1. During your own elementary school experience, did you have time set aside for art? | 90 | 10 | 9 | 1 |
| 2. During your later education, did you take any type of art class? | 50 | 50 | 5 | 5 |
| 3. Can you draw? | 50 | 50 | 5 | 5 |
| 4. Does your career in any way involve visual arts? | 20 | 80 | 2 | 8 |
| 5. Does your free time ever include viewing or creating visual art? | 60 | 40 | 6 | 4 |
| 6. Do you have a computer at home? | 80 | 20 | 8 | 2 |
| 7. Do you have art supplies in your home? | 100 | 0 | 10 | 0 |
| 8. Does your child ever bring his or her art work home? | 90 | 10 | 9 | 1 |
| 9. Do you ever save some of your child's art work? | 100 | 0 | 10 | 0 |
| 10. Do you ever display any of your child's art work? | 100 | 0 | 10 | 0 |
| 11. Have you ever seen your child's art work displayed on bulletin boards in the school hallway? | 100 | 0 | 10 | 0 |
| 12. Have you ever seen your child's art work displayed in a frame at the public library or elsewhere? | 56 | 44 | 5 | 4 |

| 13. Has your child ever taken any special classes listed below? | Percentage Results | | Weighted Results | |
|---|---|---|---|---|
| ACTING | 19 | | 3 | |
| COMPUTER | 10 | | 5 | |
| MUSIC | 24 | | 2 | |
| SPORTS | 33 | | 1 | |
| VISUAL ARTS | 14 | | 4 | |

Figure 2 Results of parent questionnaire to determine interest and support from parents.

As shown above in Figure 2, parents were also surveyed about the type of extracurricular activities in which their child participated. Sports activities ranked the highest, with a third of the parents responding affirmatively. Music finished in second place with a 24% response, followed by a 19% response for involvement in acting. The visual arts, finishing in second to last place, elicited only a 14% response, with computer activities last at 10%.



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The relatively low interest in pursuing the visual arts as an extracurricular activity outside the target school correlates with the low level of art interest inside the target school, as described in Chapter One. The placement of visual arts in second to last place in Figure 2 matches the results of the student prequestionnaire of Figure 1. As shown in Figure 1, students also ranked the arts in second to last place when asked what activities they would choose to pursue in their free time.

Thus, the student prequestionnaire and the parent questionnaire confirm the existence of the problem, as stated in Chapter One, that many students do not take personal ownership in the final art products that they produce in art class. This attitude toward art work created in the classroom evidently extends to choices that students make with their time outside the classroom. Students demonstrate a relatively low level of interest in art outside the classroom, both in their choices about how to spend free time and in their extracurricular pursuits.

The teacher questionnaire in Figure 3 also confirms the existence of the problem at the target site. Thirteen of the classroom teachers at the target site were surveyed, as shown in Figure 3. These thirteen teachers represented most of the teachers at the target site. Only 8% of the teachers preferred to send art work created by their students home, i.e., 92% of the teachers wanted to retain student art work for display in the classroom or the hallway. Therefore, the vast majority of the teachers at the target site exhibited support for the creation and display of art by the student population.

This level of teacher support is especially significant, given the fact that none of the 13 teachers surveyed is an art teacher. The 13 teachers in the survey teach subjects across all the academic disciplines, except art; the researcher is the art teacher working at the target site. In Figure 3, 92% of the teachers indicated that they have requested an art project to support their

own curriculum, even though none of them teach art directly. These data provide further evidence of strong support for art at the target school during the primary years.

| | PERCENT | | ACTUAL | |
|---|---|---|---|---|
| QUESTIONS | YES | NO | YES | NO |
| 1. Is there a special place in your classroom to create art? | 62 | 38 | 8 | 5 |
| 2. Is there a special time during the week that students can create art? | 46 | 54 | 6 | 7 |
| 3. Have you ever taken a class field trip to an art museum? | 38 | 62 | 5 | 8 |
| 4. Have you used student art work to motivate other activities? | 85 | 15 | 11 | 2 |
| 5. Have you ever used fine art to motivate such an activity? | 92 | 8 | 12 | 1 |
| 6. Do you display work created during art class in your classroom? | 85 | 15 | 11 | 2 |
| 7. Do you prefer art work to go directly home? | 8 | 92 | 1 | 12 |
| 8. Is it inconvenient to return art work during your class time? | 33 | 67 | 4 | 8 |
| 9. Do you observe any art skills being used in classroom work? | 85 | 15 | 11 | 2 |
| 10. Have you ever requested an art project to support your curriculum? | 92 | 8 | 12 | 1 |
| 11. Have you asked for art ideas to plan your curriculum? | 92 | 8 | 12 | 1 |
| 12. Can you draw? | 77 | 23 | 10 | 3 |

Figure 3 Results of teacher questionnaire to determine attitudes towards classroom support.

This strong level of teacher support for the art curriculum across all disciplines further defines the boundaries of the problem, as stated in Chapter One. The survey results in Figure 3 show that the classroom teachers at the target site, across the academic disciplines, are generally very supportive of the creation and display of art work by the student body. Therefore, the teachers' attitude toward producing art work at the target site is not a part of the problem; it is not a probable cause. Rather, other factors are at work, which are described in the following section.

## Probable Causes

This section enumerates six factors, six probable causes, as defined by the researcher. These probable causes are reasonable and probable explanations of an academic problem. The academic problem is the fact that many fifth graders at the target site do not demonstrate a high degree of interest or ownership in art work that they produce during art class.

The first probable cause arises from an inconsistent maturation of artistic skill. Young children have natural and insatiable curiosity. First time parents delight in witnessing their child's sense of wonder and discovery about the circumstances in the world around them. According to Wlodkowski and Jaynes (1990), virtually all children are born with the motivation to learn because it is a fundamental characteristic of the human species. During their early years, children experience an innate satisfaction in drawing lines and shapes; nevertheless, this inborn desire to create art usually does not remain consistent throughout the developmental process. Rather, it matures at an inconsistent rate in the preadolescent. The literature suggests that artistic drawing skills often stop developing at the age of nine or ten years old. According to Edwards (1979):

> the beginning of adolescence seems to mark the abrupt end of artistic development in terms of drawing skills for many adults. As children, they are confronted with an artistic crisis, a conflict between their increasingly complex perception of the world around them and their current level of art skills (p. 63).

Children willingly accept artistic images with joy and enthusiasm when they are younger. As a child matures, art imagery increasingly comes under the scrutiny of a growing understanding of real life proportions and space, primarily due to the brain becoming more and more adept at processing visual images. This increase in the brain's ability to process visual

images often creates frustration for the preadolescent. The maturing child increasingly has difficulty taking ownership of art work that is produced because it is often not at the same level of complexity as the visual images that exist in the real world. The difficulty many children have in taking full ownership of their art work often leads to distractibility in the classroom and a lack of interest in their final artistic product.

The second probable cause derives from the influence of the media. "Between the ages of three and eighteen, the average American youngster will see about 500,000 television commercials, which means that the television commercial is the single most substantial source of values to which the young are exposed" (Postman, 1995, p. 33). The speed of the television medium itself shortens the attention span of most preadolescent viewers and consequently increases the ease with which they can be distracted. Bryant and Anderson (1983) explain:

> Television is a remarkably cluttered stimulus field, which holds the viewers attention by piling up novelty through shifts of scene, content, mixtures of visual movement, music, sound effects, and speech. It maximizes the orienting reflex by its very rapidity, minimizes opportunities for reflection and thus for efficient encoding, storage and retrieval of information (p. 271).

Most educators believe that the preadolescent period is a difficult time to keep students interested in learning. Preadolescents, such as fifth graders, are often intensely influenced by the media, especially by television, movies, and magazines. A significant reason student motivation toward learning diminishes is because of the enormous attractions and distractions of a visually chaotic world (Wlodkowski & Jaynes, 1990). The media provides a never ending stream of visually chaotic distractions to preadolescents. The preadolescent becomes preconditioned to the rapid presentation of information by the media, especially through

watching television. This preconditioning carries over into the classroom, and leads to easy distractibility in the student. Easily distracted students have little interest in the final goal of the learning environment, which in this case is the production of art work.

The third probable cause stems from pressure on the preadolescent to mature too early. A child's biological growth rate is fixed and, for the most part, cannot be altered. Nevertheless, young children are often encouraged to mature beyond their years in the areas of early emotional and intellectual attainment (Elkind, 1981). Young children experience societal pressure to discard unstructured play activities early in their development, and to emulate the characteristics of older siblings and friends before they would have naturally acquired such characteristics.

In addition, many well meaning parents want the best for their children. In a society of instant gratification, parents often want their child to mature as soon as possible, and sometimes push their child to do so. Elkind (1981) expresses this idea:

> While parents have traditionally taken pride in their offspring's achievements and have been concerned about their education, it is a unique characteristic of contemporary society that we burden preschoolers with the expectations and anxieties normally (if wrongly) visited upon high school seniors. Today, parents brag not only about the colleges and prep schools their children are enrolled in but also about which private kindergartens they attend (p. 37).

According to Elkind (1981), many children are pushed to emulate older siblings and adults in numerous ways before they've developed the maturity to assume the responsibilities of adulthood. Children who are pressured to grow up too quickly can become confused as preadolescents. The resultant confusion of such children often carries directly over into the

classroom, where they exhibit easy distractibility and little interest in learning goals or outcomes.

The fourth probable cause arises from over scheduled lifestyles. Many parents are often role models of an over scheduled lifestyle. The role of women has changed dramatically since the feminist movement. Society once valued the importance of the role of the housewife, yet today women in these same roles are often defined as unfulfilled individuals. Currently, 57% of mothers with children under age six are employed outside of the home (United States Department of Labor, 1993). The percentage of working mothers with older children is even greater. Many parents find that they are not able to spend much time with their child during an average school day. When parents do try to spend time with their children, often this time is interrupted with outside distractions and other commitments.

Many children invariably become over scheduled as well by association with over scheduled family members. The school day does not end when children leave the school building. Many children have hectic schedules, which include numerous sports, social, religious activities, and homework to complete after a full day of school. This kind of scheduling, jumping from one event to the next, can increase a child's distractibility in the classroom. The child is accustomed to jumping from one activity to the next and so finds it difficult to focus on work completion, especially on projects which span more than one class period. All the researcher's art classes only meet once a week, which makes follow through on project completion more difficult.

The fifth probable cause originates from a rigid school learning infrastructure. Much of this infrastructure is regulated and mandated by state and federal laws. Hardaway (1995)

makes a compelling point that over regulation of the public schools by American courts has contributed to the creation of a rigid school infrastructure. Hardaway (1995) argues:

> If one accepts the underlying premise that the most important feature of a good education is providing a safe and disciplined learning environment, the cases of judicial intervention in the educational process must be examined critically with regard to whether they have served to promote or hinder the basic right of every child (p. 152).

The existing rigid public school infrastructure is the product of many decades of regulation, debate, and research. The legal system, from the state courts all the way up to the Supreme Court, has made countless rulings on how public schools should be structured in our society. Apple (1979) sums this up when he says:

> the knowledge that now gets into schools is already a choice from a much larger universe of possible social knowledge and principles…social and economic values, hence, are already embedded in the design of the institutions we work in, in the formal corpus of school knowledge we preserve in our modes of teaching, and in our principles, standards, and forms of evaluation (p. 8-9).

According to DiGiulio (1995), classrooms are artificial environments. In addition to being a product of the effects of government regulation, classrooms are a product of how teachers and administrators structure a learning environment for the school year. Special materials and schedules are created by school administrators and teachers to form the learning atmosphere. A child is exposed to a variety of different stimuli throughout an average school day. Time is allotted to perform academics, to eat, create and play, regardless if the child is hungry, tired, or motivated. Thus, the school environment often creates rigid, artificial restrictions to the natural ebb and flow of a child's creative thinking process.

Younger children usually have no such restrictions on learning. For example, infants may have feeding and sleeping schedules, but they do not have crawling and playing schedules. An infant is allowed unstructured time during the day to be creative and to explore. Thus, an infant's learning process is allowed to develop naturally, without an overlay of learning restrictions based on rigid time allotments. This is usually the case for pre-school aged children as well. They are allowed to explore the world around them and learn at their own unstructured pace, provided they are kept at home. Pre-school children who are sent to a formal pre-school are often subjected to the same rigid environment as their school aged peers.

The learning process for most children in a school environment is often not allowed to naturally ebb and flow. Rather, learning is categorized into rigid allotments of time blocks, each block designated to the acquisition of one specific subject or skill. The time schedule is not set up by the student, nor is it geared to the ebb of the cognitive learning process. Therefore, children have no ownership of the time schedule, and thus can feel that they have no control over their learning process. This type of rigid learning infrastructure explains why many children are often distracted and assume little ownership of their academic work.

There is a sixth and final probable cause why preadolescents have difficulty taking ownership of the product of their academic work. It is related to the sheer number of academic and career choices that confront the child learner. Today's preadolescents face an ever expanding list of academic choices. Mass media forms such as the television make children, at the fifth grade level and even younger, aware of the bewildering array of career and academic choices available to them. This stream of information can provide children with unprecedented choices, but it can also provide unprecedented confusion. This sense of confusion can cause the preadolescent to be more easily distracted from the academic task at

hand, whether it be creating art or some other task.

The expanding number of career choices available to a young person, mirrors to a large degree, the expanding number of academic choices available. Postman (1995, p. 32), while discussing the point of view of the President of the United States on education, states "the President…was advancing the standard brand argument that with continuing, rapid technological change the job market will require people who are adaptable to change, who can learn new concepts easily, and who can discard unusable assumptions without trauma". So, workers will have to be trained and retrained many times during their time in the workplace. It's a good bet that today's young people will be confronted with a greater number of career choices than any previous generation.

The nature of this problem may best be explained by comparing the preadolescent learner in a modern culture with the preadolescent learner in a primitive culture. In most modern societies, the teacher tries to relate children's learning to their individual needs. The inverse is true in most primitive societies because the teacher tries to relate children's learning to the survival needs of the larger collective society. According to Ozmon and Craver (1986), in primitive societies education is used primarily to ensure the survival of the larger group.

In a primitive culture, the level of math, reading, and writing skill of a given individual is dependent on the needs of the group. Each child is assigned a unique learning role, which is designed to benefit the larger group. One child will develop into the community healer, another will become the community artist, and another the community hunter. Children are assigned a learning role very early in their development, usually by their elders. According to Bruner (1996), a culture preassigns learning roles by giving each role a unique societal meaning. By preassigning learning roles, tribal elders remove the child's freedom of choice,

which predefines the role of the child within the community. Because children's learning role is preselected so early on in their developmental cycle, they are able to focus more intently on their assigned learning role, and are therefore less easily distracted.

By contrast, children in modern society are more easily distracted because their learning options are much more diverse and complex. While in school, children are exposed to a variety of academic subject areas, as well as to a large array of possible career choices. As a consequence, children often become overloaded. Too many academic subjects, combined with too many applications of those academic subjects as career choices, can prove very confusing. Such confusion often leads to easy distractibility in the classroom. A direct result of such distractibility can be a lack of interest in the final academic product.

In summary, the researcher has enumerated six reasons why children are often distracted and unable to take ownership of the product of their academic work, especially art work produced in art class. These reasons are:

1. inconsistent maturation of artistic skill
2. the media
3. pressure to mature too early
4. over scheduling of both the child and the parent
5. a rigid school learning infrastructure
6. an overwhelming number of academic and career choices

Children can be taught to value the product of their artistic ability, and to assimilate a desire to take ownership of their learning. Children can be empowered to create art work that is a true expression of the creativity that lies inside. The key lies in employing the proper kind of educational methodologies, as described in Chapter Three.

# CHAPTER 3

# THE SOLUTION STRATEGY

## Literature Review

As defined in Chapter Two, there are six basic reasons why children can easily become distracted in the classroom and consequently not take ownership of the artistic product of their work. The researcher has tried to incorporate into the solution to this problem her own practical ideas, as well as ideas from experts in the field. These solutions are explained in the paragraphs below and listed in the project objectives, processes, and project action plan later in this chapter.

Inconsistent maturation of artistic skill is the first reason preadolescents are easily distracted in the classroom and often unable to assume ownership of their academic work. As discussed in Chapter Two, students can become easily frustrated and then distracted if the artistic images they create are not at the same level of sophistication as the images they perceive in the world around them. Students may use self-handicapping strategies in the classroom as a way to manifest their frustration. The use of self-handicapping strategies arises from the student's frustration at being unable to create art at the same level as images in the surrounding environment. Studies performed on fifth graders demonstrate that many frustrated students will deliberately handicap their own learning process. "Some students purposefully use self-handicapping strategies (e.g., procrastinating, fooling around, getting involved in many

activities) so that these circumstances, rather than lack of ability, will be seen as the cause if subsequent performance is low" (Urdan, Midgley, & Anderman, 1997, p. 119).

The recommendation of these three researchers is that students be required to perform a self-assessment of their own work in the classroom (Urdan et al., 1997). Requiring the student to complete self-assessments can eliminate the need to employ self-handicapping strategies. The researcher is utilizing a self-assessment technique in the classroom by having each student complete a rubric on the back of each piece of art work that is produced, as listed later in the project action plan.

The second reason for the easy distractibility of the preadolescent learner is the media. According to Freeman, the media, especially television, preconditions preadolescents to learn by processing visual images (Freeman, 1997). Freeman states, "Neuroanatomists had discovered that various types of environmental stimulation could cause physical changes in the brain, that it would grow larger and work more efficiently in the areas that handle such visual stimuli" (Freeman, 1997, p. 22). Because of the influence of television on young children, the use of visual imagery is integrated into the way their brains develop and their learning process, more so than that of any previous generation.

The primary way today's preadolescent acquires information is through the processing of visual images. There is little possibility of this ever changing. "The average child today spends more time in the first 15 years of life watching television than going to school" (Liebert, Sprafkin, & Davidson, 1982, p. 1). Thus, today's preadolescent requires visual stimulation to learn. Removal of the visual stimulus can lead to easy distractibility in the classroom. Therefore, to accommodate this learning style, more visual images should be used in the classroom to facilitate learning; however, visual imagery used in the classroom should be of a

high quality and content to differentiate it from the low quality images often displayed on television. The researcher is taking steps to include more high quality visual imagery in her teaching to account for the influence of the media on childrens' learning styles.

The third reason involves pressure on the preadolescent to mature too early. There is a consensus among many researchers that young children are pressured by society to discard childlike behavior early on in their development. The pressure to grow up too soon can start very early, with the removal of unstructured play time in preschool children. Suransky (1982) summarizes this phenomena:

> When we critically reflect on the reification of play that has occurred in the early 'schooling' of children, we notice not only that natural play has been denied to the child but that play itself has been dichotomized into a structured, cognitive curriculum and 'free play', which is not free but is defined within specific adult-constructed frameworks (p. 173).

Suransky advocates unstructured play for its importance in a child's developmental process (Suransky, 1982). Research shows that children in middle childhood do cognitively benefit from activities that involve open exploration. According to Sheiman & Slonim (1988):

> Children at the elementary school age are still actively involved in play and toys. The content, variety of play, the manipulative skills necessary for play, and the perseverance in play, all reach a high during middle childhood. Play can take on many forms that change as the child changes and grows. The ever increasing complex nature of child's play reflects the child's newly acquired skills and abilities. Increased cognitive competence during the elementary school years results in the increased complexity of play (p. 63).

The researcher believes that a judicious use of exploratory activities can enhance the preadolescent learning experience. The researcher believes that young children should be allotted some amount of exploratory time in the classroom, in which they can create and formulate ideas at their own pace. The researcher's solution is to encourage creativity by allowing students to engage in an exploratory doodle activity. Doodles will be used throughout the art curriculum as frequently as possible.

The fourth reason centers around over scheduled children and over scheduled parents. In today's society, time is a precious commodity, for both children and adults alike. Children are rushed to complete many of the tasks set before them. In discussing how to restructure the classroom to provide more time, Chapman states, "Any restructuring of instruction will take time. Students need time to develop their comfort zones with approaches to learning that are novel for them" (Chapman, 1993, p.12). Children simply need enough time to properly finish a task. The researcher has restructured the schedule to ensure that students are provided adequate time to complete each assigned task within the constraints of the regular classroom.

In addition, the researcher will work to ensure that as many art projects as possible are structured so they can be completed during one class period. The beauty of children's art lies in its spontaneity. Students sometimes lose their enthusiasm for an art project when they are required to wait a week to continue their work.

Furthermore, assigning projects that span multiple class periods can sometimes make children feel over scheduled, because it gives them a sense of jumping from one appointment to the next, as they often already do in their activities away from school. Fifth grade students can experience as great a sense of accomplishment when they are able to design and create an art

project all in one class period, compared to completion across many class periods. The researcher will work toward the attainment of this goal.

The fifth reason is due to the rigid infrastructure of the modern school. There are two ways to view human beings as workers, according to Wirth (1992):

> Since the rise of science and the Enlightenment in the seventeenth and eighteenth centuries we have been confronted by two major images of humans: l'homme machine (the human as mechanism) and homo poeta (humans as meaning makers). The Newtonian image of the world as a physical mechanism moving according to mathematically regulated laws of force and motion gave powerful support to the notion that humans are manipulable objects...the problem with that concept is that it violates our deeper needs as homo poeta (p. 9).

Students in today's schools are sometimes treated with too much emphasis on the human being as mechanism and not enough emphasis on the human being as meaning maker. Creative techniques need to be found to empower students within their own learning process, so that there is more emphasis on students as meaning makers. Empowerment can decrease the ease by which students are distracted and become off-task in the classroom. Empowerment can increase students' sense of personal ownership over what is produced in the classroom. Shor (1992) notes the value of empowerment:

> This is where the affective value of empowerment, second on the agenda, crosses paths with the first value of participation...participation sends a hopeful message to students about their present and future; it encourages their achievement by encouraging their aspirations. They are treated as responsible, capable human beings who should expect to do a lot and do it well, an affective feature of the empowering classroom (p. 21).

There is no question that students need to be empowered in their learning experience in ways that will minimize their distractibility and maximize their focus on learning; nevertheless, because of regulation by the courts, such student empowerment must still work within the existing school infrastructure. The existing school infrastructure has a long legal and social history in our society. This infrastructure, as it exists today, will remain on the educational scene in America for many years to come. This infrastructure, although sometimes rigid, can still provide empowerment to student learning, if used in the right way. The researcher is employing two techniques to empower the student learner: scheduling extra studio help outside of class for interested students and the use of peer taught learning activities.

The scheduling of extra studio help outside the normal classroom is the researcher's simple attempt to work within the existing school infrastructure, while trying to empower student learners in the process. The length of the class period, at 60 minutes for fifth graders, is fixed and cannot be changed; nonetheless, classroom time can be extended beyond its normal boundary by offering students help after school. Extra help after school can mostly remove the rigid time constraint of the normal classroom, because children are not cut off at a specific time by the class schedule. If children need extra time, they can simply stay later after school.

Another way to empower students within the existing classroom infrastructure is to facilitate peer taught activities. D'Arcangelo (1998) is an advocate of peer taught activities, saying:

> No two human brains are alike. An enriched environment for one is not necessarily enriched for another. No two children learn in the identical way. In the classroom, we should teach children how to think for themselves. One way is to group children so they're talking to one another, they're asking questions of each other, they're learning to

be teachers. One of the most important concepts for a five year old to know is that he or she can teach, because you have to understand something to teach it (p. 3).

The concept that a student must understand something before being able to teach it to another student is a valid one. Middle childhood students have the ability to organize themselves so they can coach and teach their peers, provided they are given proper guidance by the teacher. Hamburg (1992) states:

> Middle childhood encompasses several significant cognitive developments: a growing ability to deal systematically with abstractions; an increasing capacity for planned, organized behavior and for monitoring one's own activities; an increasing facility for acquiring information and using new knowledge (p. 178).

In the researcher's view, peer taught activities are especially useful for the preadolescent learner. The researcher will employ peer taught activities in the classroom whenever possible.

The sixth and final reason preadolescents have difficulty demonstrating personal ownership of their art work is related to the overwhelming number of academic and career choices that confront them. Such a bewildering number of academic and career choices causes confusion in many children about 'what they want to be when they grow up'. In the workplace of yesteryear, young people generally took a job and remained in it as an apprentice for an extended period of time, under the supervision of an adult. In today's workplace, young people change jobs frequently with little adult supervision (West, 1996). Furthermore, young people today need patient adult tutelage, according to West (1996):

> Moreover, the 'new' workplace has lost some important advantages of the 'old'. Before the great change in where and how young people worked, a young man usually worked closely with adults. He was typically learning a trade...with a grown man nearby to

> show him what to do and how to do it. In that situation, young people learned more than just how to perform a particular job. They also learned about what it meant to be an adult, about spending hours a day in contact with people, usually outside the family, of different ages and personalities (p. 292).

In the old workplace model, adults took more time to apprentice and tutor young people, to help them learn. This is often not the case in today's world. The researcher's solution is to try to patiently apprentice and tutor her fifth grade students, as much as humanly possible. This effort will hopefully provide some meaningful adult tutelage and in the process reduce student confusion over the array of academic and career choices that confront them in the classroom.

## Project Objectives and Processes

As a result of increased instructional emphasis on enhancing students' artistic confidence through skill building and improved classroom procedures during the period of September 1998 to March 1999, the targeted students' attitudes and behaviors that demonstrate low self-confidence and reluctance to attempt drawing will decrease. Changes will be measured by anecdotal records of student participation in skill-building exercises, and pre and post student surveys.

As a result of increased instructional emphasis on offering students choices in subject matter, additional instructional time, and voluntary student displays during the period of September 1998 to March 1999, the targeted students will increase their level of engagement during art class activities. Anecdotal records of teacher observation journals, assessment rubrics, and brief metacognitive entries will be used to measure changes in students' level of engagement during class.

To accomplish the objectives of the project, the following processes are necessary:

1. A series of drawing activities, including peer taught activities, will be developed by the researcher to foster self confidence among students.
2. Large poster size graphic organizers will be developed by the researcher and used by students for increasing understanding goals.
3. Individual rubrics will be attached to the back of art work for student self assessment.
4. A pre and post survey will be created and administered to discover the students' ideas, interests and opinions, through the construction of curricular units.
5. Within the curricular activities, student choice will be offered to encourage interest and ownership.
6. Anecdotal records will be recorded to evaluate students' efforts and use of time.
7. Increase the time available to students for help outside the regular classroom.
8. Students will have the choice of what pieces of art work merit display.
9. Use of a variety of different visual images to stimulate students' visual processing.

## Project Action Plan

Action Plan for the Intervention

I. Student confidence

   A. Developing classroom procedures

      1. Introduction of rubrics
      2. Introduction of graphic organizers
      3. Introduction of record-keeping

   B. Developing skill-building drawing activities

      1. Doodle activity
      2. Peer teaching
      3. Drawing exercises

II. Project goals

A. Increasing student accountability

1. Offer a choice of several art projects and artistic media
2. Allocate more time to complete each assignment
3. Utilize more high quality visual imagery
4. Provide additional time for studio help after school
5. Allow for personal responsibility as to what to display or not display

B. Encouraging Authentic Self-Assessments

1. Encourage use of checklists
2. Encourage use of rubrics
3. Encourage student critique and questioning
4. Encourage student bulletin board displays

## Methods of Assessment

In order to assess the effects of the intervention, student pre and postsurveys (Appendices A and B) will be developed. The student presurvey will be distributed during September 1998. The student post survey (Appendix B) will be distributed in March 1999. A parent letter and survey (Appendices C and D) will be distributed during January 1999. A teacher survey (Appendix E) will be distributed to the classroom teachers during October 1998. Tally forms (Appendices F, G, H, and I) will be created to document the results of the four questionnaires. Appendix J is the form to be used to record the researcher's observation notes on student engagement. A record of attendance in voluntary studio time and usage of personal display space is shown in Appendix K. The form shown in Appendix L will be used by the researcher to record weekly journal entries. And finally, examples of the assessment rubric and graphic organizers that will be utilized to improve student understanding and confidence can be found respectively in Appendices M, N, and O.

# CHAPTER 4

# PROJECT RESULTS

## Historical Description of the Intervention

The objective of the study intervention was to augment student interest in the artistic process within the target classroom. The implementation of this objective, which transpired across 20 class sessions, was by way of increasing students interest and ownership in their art work. The researcher kept a daily journal during each of the 20 class sessions (Appendix L).

As a result of improved self-assessment, increased choices, and increased time for task completion, during the period of September 1998 through March 1999, fifth grade students in the target classroom increased their comprehension and time engaged in the production of art products, as measured by pre and post surveys, pre and post observation checklists, and participation in displays.

Graphic organizers were developed and utilized for explicitly teaching students how to set goals and perform self-assessment. Large graphic organizers in the form of poster sized rubrics were employed to facilitate goal setting. Smaller graphic organizers were used for individual student assessment of final art products.

The first step of the implementation was to administer a student prequestionnaire (Appendix A) during the first class session to assess student awareness of artistic ability, attitude toward creating art, and ownership of the final art product. Next, the researcher

taught a confidence building drawing exercise with a poster sized rubric. During this activity the researcher evaluated and documented time off-task, at ten to fifteen minute intervals (Appendix J). Students were given a score from zero to three on the Student Engagement Checklist, depending upon their level of on-task behavior. Throughout this scoring process, the researcher initiated discussions with the students to determine if they understood the purpose of the activity. Then, students were instructed to utilize the large rubric at the front of the classroom to self-evaluate their work. However, many students unexpectedly resisted following this procedure.

Because of this resistance, during the second class session the researcher introduced and used a smaller graphic organizer/rubric, attached to the back of each student's art work (Appendix M). This form was filled out by the students and the researcher at the completion of the art lesson, which dealt with basic shapes, lines, and negative space.

The next unit involved teaching students the fundamentals of sculpture over a period of five weeks. Each week a different poster sized graphic organizer was employed to facilitate goal attainment. At the completion of the sculpture unit's fifth classroom session, students completed a rubric to assess the quality of their own work. This assessment involved evaluating armature strength, papier mache neatness, painting, and decorating.

Over the next five week block, the following projects were taught and completed: portrait and figure drawing, shading exercises, scratch boards, and name tags. Each of these projects employed a poster sized graphic organizer, as well as individual rubrics glued to the back of each student's work. To stimulate interest, students were asked to complete rubrics to evaluate the work of other classmates, in addition to evaluating their own work. A worksheet was also employed to emphasize a specific artistic skill. During this five session block,

students were assigned a portion of a hallway bulletin board to be used as their personal art display space. Each student was given the choice to display art work on the bulletin board, or to choose to display nothing at all. In addition, supplemental teaching assistance was made available to students after school. An observation tally form was maintained to record how many students used their bulletin board display space, as well as the number of students who sought assistance after school (Appendix K).

Another component of the intervention involved a peer teaching unit across a three week period. No posters or rubrics were utilized in this block. Students were responsible for individually sketching a variety of animal shapes and profiles during the three class sessions. Students who felt confident about their work were asked to demonstrate their sketch on the board. Students also shared their sketching skills with other classmates.

At this juncture of the intervention, fifth grade students in the target class had developed their artistic skills, created finished products, and evaluated their own work as well as the work of their peers. The final step of the intervention allowed students to create a final art project of their own choosing, in the subject area where they felt their strengths were greatest. Four classroom sessions were allotted for the completion of this final project. A variety of artistic media were provided for student use. A number of fine art reproductions of varying styles were displayed by the researcher to encourage creative thinking. A form was associated with each student's final project, providing details on the piece's overall quality and its personal importance to the artist (Appendix O).

During the final class session, the student postquestionnaire (Appendix B) was administered to each student. The post intervention portion of the Student Engagement Checklist was also administered during the last class period.

## Presentation and Analysis of Results

A student prequestionnaire and postquestionnaire were used as tools to assess the effectiveness of the intervention strategies employed by the researcher. As graphed in Figure 10, results from the prequestionnaire of Chapter Two (Figure 1) are compared to results from the postquestionnaire.

As mentioned earlier, a period of approximately six months (September 1998 through March 1999) separated the administration of the prequestionnaire and the postquestionnaire to the target class. A six month interval was necessary because art classes only meet once a week, as compared to academic education classes that meet daily. The 20 sessions during which the target class met provided an adequate opportunity to fully implement the study intervention and collect the data.

Both the prequestionnaire (Appendix A) and postquestionnaire (Appendix B) contain a series of 16 statements. Each of the students in the target classroom marked a simple yes or no response to each of the 16 statements. The answers that were marked to a subset of six statements, out of the total of 16 statements, were most noteworthy. This subset of statements most accurately measures the effectiveness of the researcher's intervention strategies during the study. These six statements are numbered as follows: #6, #7, #8, #9, #15, and #16 (Appendices A and B). An increase in the number of yes responses to any of these six statements during the six month interval would demonstrate some degree of effectiveness in the study intervention. Figures 4 through 9 compare the number of prequestionnaire yes/no responses to these six statements versus the number of postquestionnaire yes/no responses. Figures 10 through 12 provide summary overviews of the data.

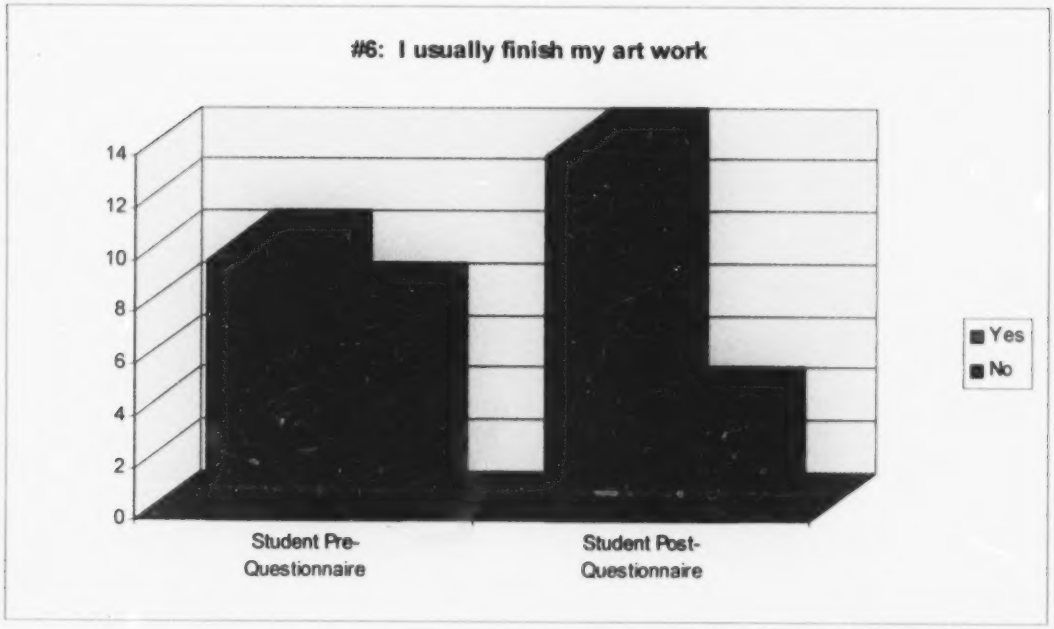


Figure 4 Response comparison for #6 in Student Prequestionnaire vs. Postquestionnaire

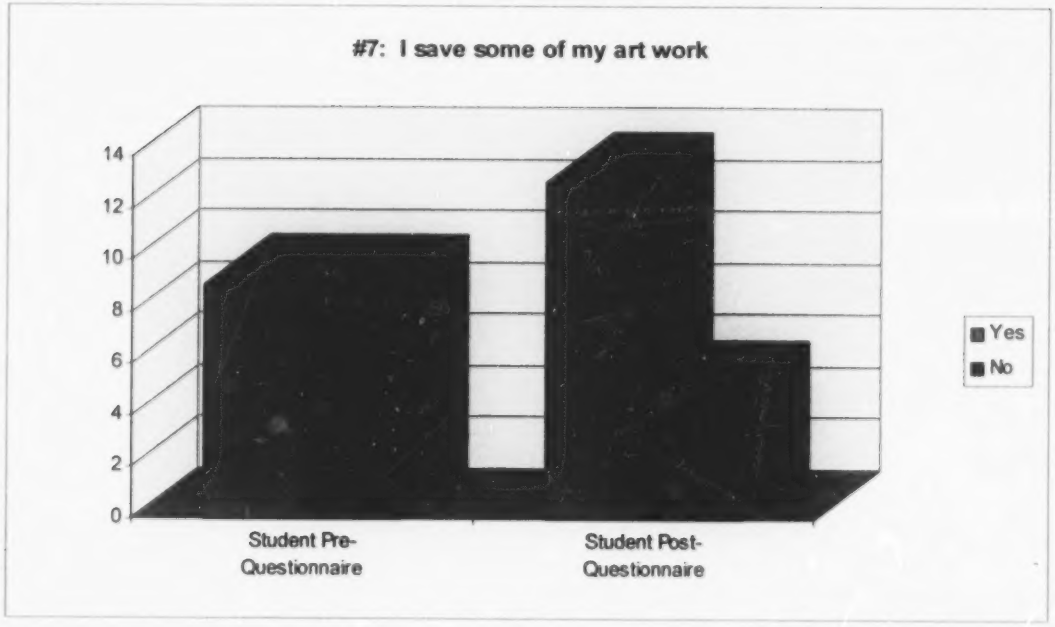


Figure 5 Response comparison for #7 in Student Prequestionnaire vs. Postquestionnaire

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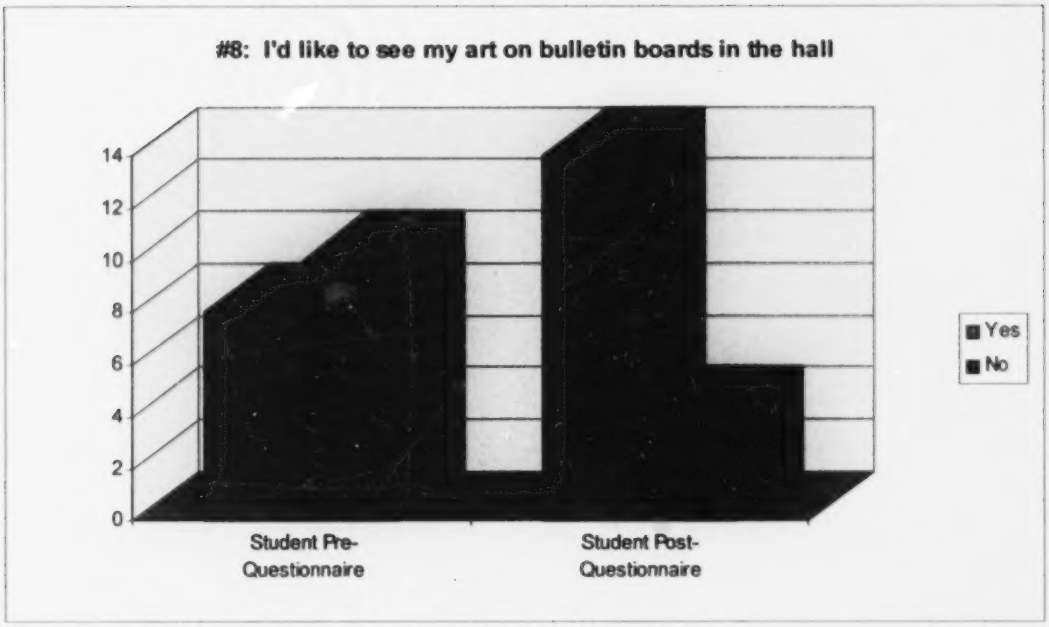


Figure 6 Response comparison for #8 in Student Prequestionnaire vs. Postquestionnaire

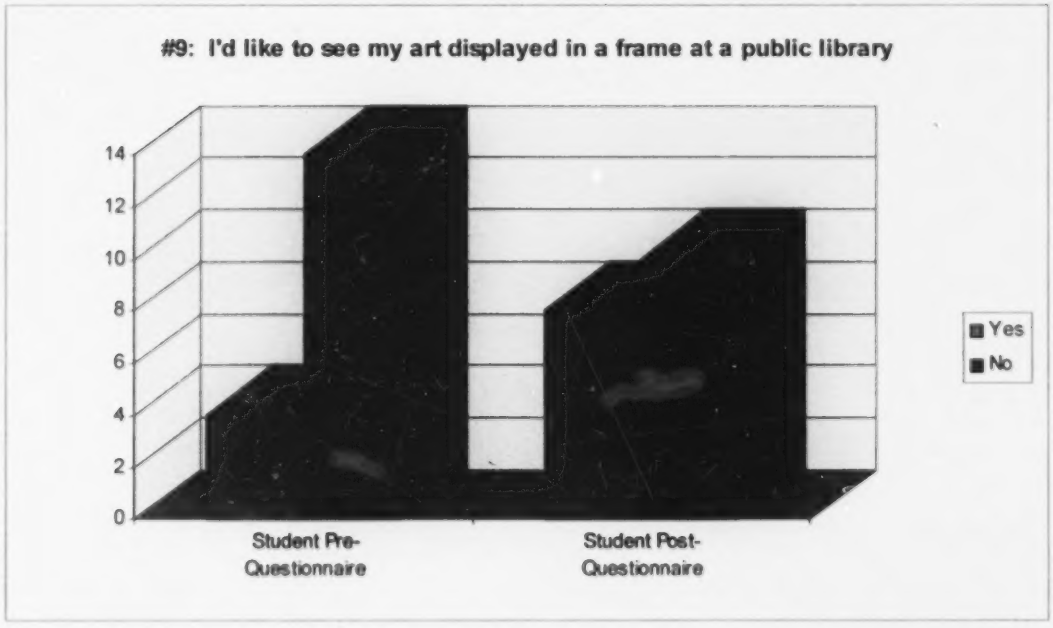


Figure 7 Response comparison for #9 in Student Prequestionnaire vs. Postquestionnaire


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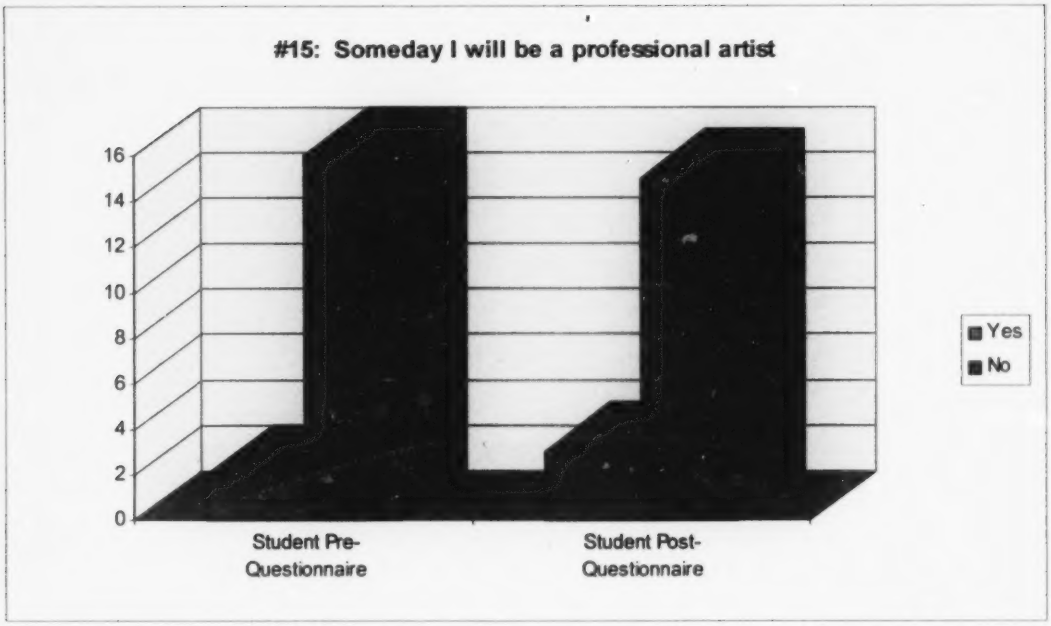


Figure 8 Response comparison for #15 in Student Prequestionnaire vs. Postquestionnaire

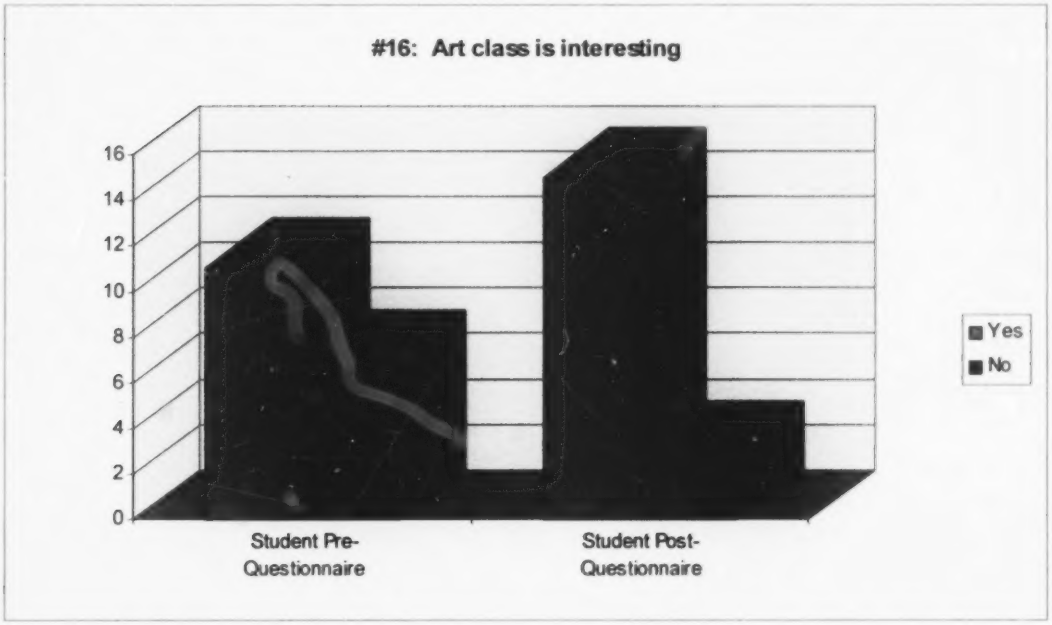


Figure 9 Response comparison for #16 in Student Prequestionnaire vs. Postquestionnaire



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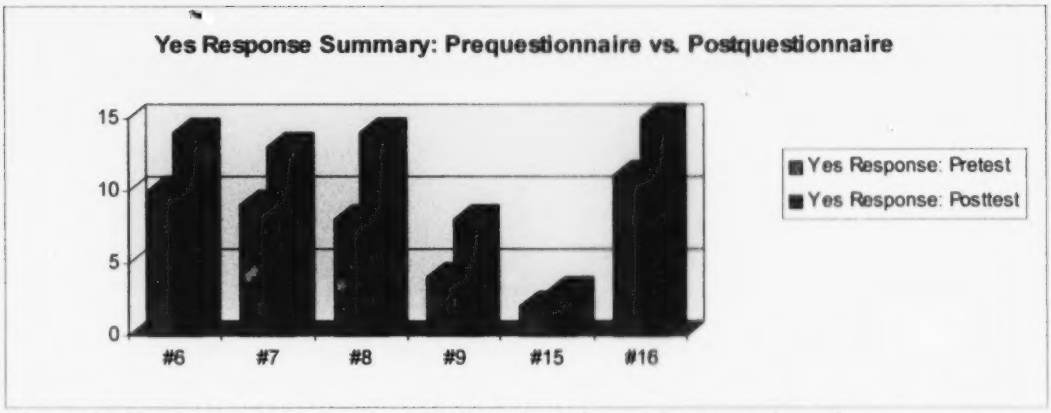


Figure 10 Yes Response Summary: Prequestionnaire vs. Postquestionnaire

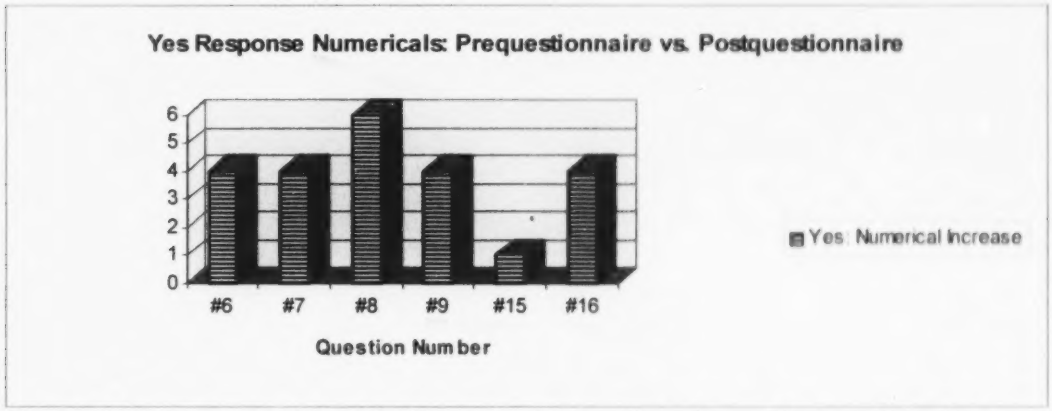


Figure 11 Yes Response Numerical Increase: Prequestionnaire vs. Postquestionnaire

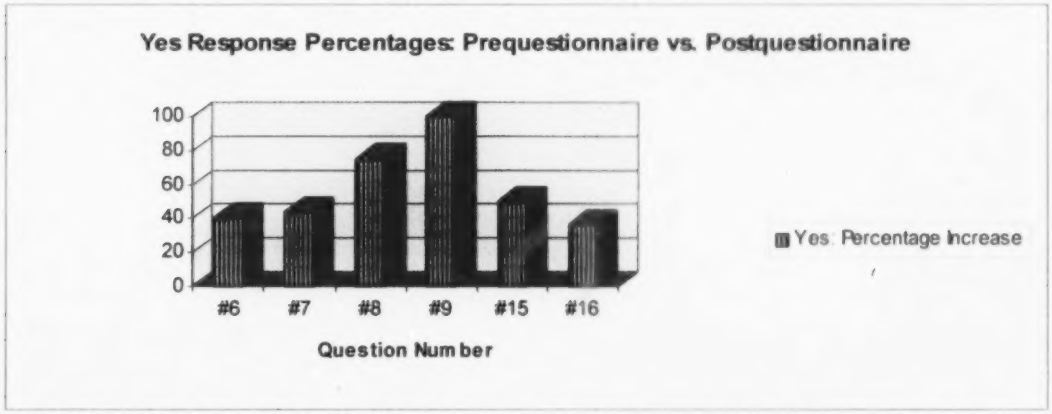


Figure 12 Yes Response Percentage Increase: Prequestionnaire vs. Postquestionnaire

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Statement #6 "I usually finish my art work" (Figure 4) and statement #7 "I save some of my art work" (Figure 5) are closely interrelated. These two statements most accurately measure whether students demonstrate a sense of personal ownership in their art work. Students who completely finish their work in art class and take responsibility for saving their work are exhibiting a meaningful degree of personal ownership in the product of their labors. The responses to statements #6 and #7 do show an increase in personal ownership of student work. There was a 40% increase in the number of students finishing their work, with a 44% increase in the number of students saving their art work across the six month intervention (Figure 12). These results support the notion that the study intervention was beneficial because it increased students sense of personal ownership toward their work.

Whereas statements #6 and #7 demonstrate the degree of personal ownership toward student work, statements #8 and #9 demonstrate the degree of public ownership toward student work. Statement #8 "I'd like to see my art on bulletin boards in the hall" (Figure 6) and statement #9 "I'd like to see my art displayed in a frame at a public library" (Figure 7) are also interrelated. These two statements are a public, rather than a private or personal, representation of student ownership of their work. Students who express an increased desire to see their art displayed in a school or other public setting are exhibiting a greater degree of public ownership of their work. As shown in Figure 12, there was a 75% increase in the number of students wishing to see their work displayed in school, with a 100% increase in the number of students wanting their work displayed in a public place. Thus, these results also support the notion that the study intervention was beneficial. The intervention had a demonstrable degree of influence on the level of public ownership shown by students toward their art work.

Statements #15 and #16 are interrelated as well (Figures 8 and 9), although not as strongly as the two previous statement pairs of #6 & 7 and #8 & 9. Statement #16, "Art class is interesting", deals with the student's core artistic interest. A student with a high core artistic interest would be most likely to pursue art at some professional level in the future, hence the interrelationship to statement #15, "Someday I will be a professional artist".

As shown in Figure 12 for statement #15, there was a 50% increase in the number of students who expressed an interest in becoming a professional artist in the future. However, the context of this 50% increase must be noted. It resulted from a yes response increase from two students to three, an increase of just a single yes response during the six month intervention. The yes response increase of 36% for statement #16 is more significant, since it represents an increase of four yes responses over the six month time interval (Figure 11).

Finally, the Student Engagement Checklist was used to measure pre and post intervention levels of on-task and off-task behavior in the classroom. Three readings were recorded for each of the 18 students in the target class, for a total of 54 readings. Preintervention measurements recorded 36 instances of off-task behavior, 10 moderate behaviors, and only eight instances of superior, on-task behavior. Post intervention measurements recorded only 13 off-task behaviors, 24 moderate behaviors, and 17 instances of superior, on-task behavior. Thus, the intervention caused a noticeable increase in on-task behavior and a decrease in off-task behavior.

In a similar way, the Student Observation Tally Form was used to measure pre and post intervention levels of student participation in after school help and in the voluntary display of art work on the school bulletin board. There was an increase of six students participating in after school help by the end of the six month intervention period. Additionally, only 12 of 18

students were displaying their art work on the bulletin board at the start of the intervention, whereas 17 of 18 students chose to display their art work during the latter half of the intervention. The intervention was responsible to some degree for increases in student participation in after school help and in the display of art work on the school bulletin board.

## Conclusions and Recommendations

The issue of personal and public ownership exhibited by students toward their art work is central to the study intervention. As described in the previous section, students in the target class exhibited a substantial increase in both their personal and public ownership of the art that they produced. This substantial increase directly resulted from five key components of the study intervention.

The first key component involved granting students freedom of choice inside the classroom. This was accomplished by allowing students to individually select their final art project, which was assigned toward the end of the 20 week study intervention. Students were given the freedom to choose the subject matter, style, and the artistic media for their projects. This freedom of choice had a positive effect on overall interest levels, which increased students sense of personal ownership toward their projects.

The second key component involved granting students freedom of choice outside the classroom. This freedom was granted by allowing students to select which art piece they wanted displayed on the hallway bulletin board. This further increased student interest level and consequently their degree of personal ownership toward their art work.

The facilitation of student peer teaching was a third key component of the study. This technique reduced student anxiety about making artistic errors. This occurred because each student received instruction and feedback about their work from other students, under the

supervision of the researcher. This reduction in anxiety level allowed students to feel a greater sense of confidence in their ability, which translated into a greater sense of ownership toward their art work.

A fourth key component involved the use of poster-sized graphic organizers. Large graphic organizers proved very effective in setting goals without diminishing student creativity. In addition, small graphic organizers/rubrics, attached to student art work, were also quite effective because they held each student individually accountable for self-evaluation.

After school sessions were a fifth key component of the intervention. Students who attended these sessions spanned the full spectrum of academic abilities. Students who attended regularly demonstrated significant improvements in both their self-reliance and artistic expression.

Caveats also existed in this study. There are four caveats that should be kept in mind: peer teaching, graphic organizers, Open House, and sample size. These caveats must be carefully considered in the context of drawing conclusions based on the study intervention.

Although peer teaching increased overall levels of student confidence, it did not create a noticeable increase in the quality of the drawing skills exhibited by students in the target class. This was probably due to two factors. First, the transference of fine motor skills from student to student is difficult to implement using peer teaching. Secondly, instruction in the more subtle techniques of drawing come primarily from an experienced teacher, not from a peer.

The large graphic organizers were very effective for student goal setting at the start of each class session. However, they were not as effective as a means of student self-assessment.

This became apparent with the researcher's need to deploy a smaller, individualized graphic organizer/rubric early on in the intervention.

An event called Open House occurred toward the middle of the study intervention. The fact that Open House at the school coincided with the allocation of bulletin board space in the hallway, which was part of the intervention strategy, may have skewed the results. Specifically, students may have expressed a greater interest in having their art work displayed on the school bulletin board simply because they knew their parents wanted to view their art work during the Open House. Therefore, the study intervention itself may have had a smaller net effect on student interest in the display of art work on the bulletin board.

The final caveat lies in the sample size of the study. The target class contained only 18 students, an extremely small sample size. A sample size of this magnitude cannot be used to draw more generalized conclusions for fifth graders across the country. Therefore, the results of this study may show a trend, but further research is needed. To attain a greater degree of validity and reliability, additional fifth grade populations should be studied.

The researcher believes that the intervention proved to be effectual in increasing the motivation of fifth grade students to assume ownership of their art, as well as the process involved in creating art. The five key components of the intervention proved to be very effective in the art classroom. Therefore, the researcher feels confident making recommendations about the intervention strategy.

The researcher recommends the intervention strategy as a successful method to improve student attitudes toward art work produced in an elementary art setting. The intervention should work in most types of classroom settings. However, the intervention might not prove as effective if classroom conditions were significantly different from the researcher's

classroom. Specifically, the researcher teaches in a relatively affluent community, where art supplies for the classroom are readily available. Similar conditions could be found in many other teaching situations. However, an unavailability of basic art supplies might make the implementation of the intervention strategy less successful.

The researcher recommends the intervention strategy for other elementary art teachers. The intervention methodology is straightforward enough so that most teachers could effectively employ it in their classroom. Art teachers, regardless of their experience level, should be able to utilize the intervention to enhance their teaching.

And finally, the researcher recommends the intervention strategy for herself. The researcher will incorporate the strategy into the teaching process and will use it in the future. The strategy has already proven its value in a fifth grade class. It should prove similarly effective across all elementary grade levels. The researcher will adapt the intervention strategy for use in the other elementary grade levels.

In conclusion, the researcher believes that the time spent on this project was time well invested. The effort required to successfully implement this project was extensive, but worthwhile. Assistance from the researcher's supervisors proved to be invaluable. The completion of this project helped the researcher grow as a professional educator.

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# APPENDICES

**APPENDIX A**
**FIFTH GRADE STUDENT PREQUESTIONNAIRE 1998**

Name (optional):_____

| | Yes | No |
|---|---|---|
| 1. I have a computer at home. | ☐ | ☐ |
| 2. I have art supplies at home. | ☐ | ☐ |
| 3. I have a special spot at home to create art. | ☐ | ☐ |
| 4. I can draw well. | ☐ | ☐ |
| 5. I usually like my art work. | ☐ | ☐ |
| 6. I usually finish my art work. | ☐ | ☐ |
| 7. I save some of my art work. | ☐ | ☐ |
| 8. I'd like to see my art on bulletin boards in the hall. | ☐ | ☐ |
| 9. I'd like to see my art displayed in a frame at a public library or elsewhere. | ☐ | ☐ |
| 10. I like to work alone. | ☐ | ☐ |
| 11. I often help others. | ☐ | ☐ |
| 12. I usually encourage others. | ☐ | ☐ |
| 13. I do better art work when I sit by a good student. | ☐ | ☐ |
| 14. I know an artist. | ☐ | ☐ |
| 15. Someday I will be a professional artist. | ☐ | ☐ |
| 16. Art class is interesting. | ☐ | ☐ |

If you could do anything in art, what would it be?

_____

List in order (1 as your first choice & 6 as your last choice) what you do in your free time:

Art____ Computer____ Music____ Reading____ Sports____ Other (T.V?)_____

## APPENDIX B
## FIFTH GRADE STUDENT POSTQUESTIONNAIRE 1999

Name (optional):_____

| | Yes | No |
|---|---|---|
| 1. I have a computer at home. | ☐ | ☐ |
| 2. I have art supplies at home. | ☐ | ☐ |
| 3. I have a special spot at home to create art. | ☐ | ☐ |
| 4. I can draw well. | ☐ | ☐ |
| 5. I usually like my art work. | ☐ | ☐ |
| 6. I usually finish my art work. | ☐ | ☐ |
| 7. I save some of my art work. | ☐ | ☐ |
| 8. I'd like to see my art on bulletin boards in the hall. | ☐ | ☐ |
| 9. I'd like to see my art displayed in a frame at a public library or elsewhere. | ☐ | ☐ |
| 10. I like to work alone. | ☐ | ☐ |
| 11. I often help others. | ☐ | ☐ |
| 12. I usually encourage others. | ☐ | ☐ |
| 13. I do better art work when I sit by a good student. | ☐ | ☐ |
| 14. I know an artist. | ☐ | ☐ |
| 15. Someday I will be a professional artist. | ☐ | ☐ |
| 16. Art class is interesting. | ☐ | ☐ |

Describe your scheduled after school activities below each day:

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|---|---|---|
| _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ |

## APPENDIX C
## FIFTH GRADE PARENT LETTER 1999

January 20, 1999

Dear Parent,

As your child's art teacher, I am looking forward to helping your child develop and challenge his or her visual knowledge and expression. I will be working on an action research project as a portion of the requirements for acquiring a master's degree in education. Since I teach all the grades at Madison, I am in a position to observe the artistic development of your child over a period of six years. I have observed that as children progress through the grades and experience more demand on their time and abilities, they sometimes display a lack of personal ownership in their artwork. On occasion, some fifth graders tend to hurry to complete their work and are unable to describe the process or purpose of their art work. Some final products end up in the recycling bin.

It is my intention this year to increase your child's sense of personal ownership in his or her artwork through brief drawing exercises and improved self-evaluation. To do this, I will need some baseline data. I would appreciate your participation by completing the attached questionnaire. I assure you that all responses will be anonymous and no references will be made to any individual. I have also constructed a student questionnaire that with your permission, I would like your child to fill out. Thank you for your consideration, and I hope both you and your child will participate.

The art room will be supervised on Thursdays from 3:10 to 4:00 p.m. for fifth graders wishing to have more art time. If there should be a teacher substitute that day, the art room will not be available.

Sincerely,

Paulette Tranquilli

---

I consent that the questionnaire form responses for my child, _____
may be used as data for a research project with fifth grade students.

_____ _____
NAME OF PARENT OR GUARDIAN DATE

## APPENDIX D
## FIFTH GRADE PARENT QUESTIONNAIRE 1999

I am your child's art teacher and would appreciate your input on this questionnaire.
Thank you, Paulette Tranquilli

Name (optional):_____

| | Yes | No |
|---|---|---|
| During your own elementary school experience, did you have time set aside for art? | ☐ | ☐ |
| During your later education, did you ever take any type of art class? | ☐ | ☐ |
| Can you draw? | ☐ | ☐ |
| Does your career in any way involve visual arts? | ☐ | ☐ |
| Does your free time ever include viewing or creating visual art? | ☐ | ☐ |
| Do you have a computer at home? | ☐ | ☐ |
| Do you have art supplies in your home? | ☐ | ☐ |
| Does your child ever bring his or her art work home? | ☐ | ☐ |
| Do you ever save some of your child's art work? | ☐ | ☐ |
| Do you ever display any of your child's art work? | ☐ | ☐ |
| Have you ever seen your child's art work displayed on bulletin boards in the school hallway? | ☐ | ☐ |
| Have you ever seen your child's art work displayed in a frame at the public library or elsewhere? | ☐ | ☐ |

Has your child ever taken any special classes in:

Acting____ Computer____ Music____ Sports____ Visual Arts____

Please use the space below for anything you would like me to know about your child's art work.

_____

_____

## APPENDIX E
## TEACHER QUESTIONNAIRE 1998

I would really appreciate your input for my current research project.
Thank you, Paulette Tranquilli

What grade or specialty do you teach? _____

How many years experience do you have teaching? _____

What is your highest degree? _____

| | Yes | No |
|---|---|---|
| Is there a special place in your classroom to create art? | ☐ | ☐ |
| Is there a special time during the week that students can create art?<br>Comments_____ | ☐ | ☐ |
| Have you ever taken a class field trip to an art museum? | ☐ | ☐ |
| Have you ever used the student's art experience or work to motivate an activity such as sequential writing, poetry, etc.? | ☐ | ☐ |
| Have you ever used fine art to motivate such an activity? | ☐ | ☐ |
| Do you ever display work created during art class in your classroom? | ☐ | ☐ |
| Do you prefer art work to go directly home?<br>Comments_____ | ☐ | ☐ |
| Is it inconvenient to return art work during your class time?<br>Comments_____ | ☐ | ☐ |
| I notice students using many skills learned in the classroom such as measuring, cooperation, etc. Do you observe any art skills being used in classroom work?<br>Comments_____ | ☐ | ☐ |
| Have you ever requested an art project to support your curriculum?<br>Comments_____ | ☐ | ☐ |
| Have you ask for art ideas when planning your curriculum? | ☐ | ☐ |
| Can you draw well? | ☐ | ☐ |

## APPENDIX F
## STUDENT PREQUESTIONNAIRE TALLY FORM

| | Yes | No |
|---|---|---|
| 1. I have a computer at home. | | |
| 2. I have art supplies at home. | | |
| 3. I have a special spot at home to create art. | | |
| 4. I can draw well. | | |
| 5. I usually like my art work. | | |
| 6. I usually finish my art work. | | |
| 7. I save some of my art work. | | |
| 8. I'd like to see my art on bulletin boards in the hall. | | |
| 9. I'd like to see my art displayed in a frame at a library or elsewhere. | | |
| 10. I like to work alone. | | |
| 11. I often help others. | | |
| 12. I usually encourage others. | | |
| 13. I do better art work when I sit by a good student. | | |
| 14. I know an artist. | | |
| 15. Someday I will be a professional artist. | | |
| 16. Art class is interesting. | | |

If you could do anything in art, what would it be?

_____

List in order (1 as your first choice & 6 as your last choice) what you do in your free time:

Art____ Computer____ Music____ Reading____ Sports____ Other (T.V?)_____

## APPENDIX G
## STUDENT POSTQUESTIONNAIRE TALLY FORM

| | Yes | No |
|---|---|---|
| 1. I have a computer at home. | | |
| 2. I have art supplies at home. | | |
| 3. I have a special spot at home to create art. | | |
| 4. I can draw well. | | |
| 5. I usually like my art work. | | |
| 6. I usually finish my art work. | | |
| 7. I save some of my art work. | | |
| 8. I'd like to see my art on bulletin boards in the hall. | | |
| 9. I'd like to see my art displayed in a frame at a library or elsewhere. | | |
| 10. I like to work alone. | | |
| 11. I often help others. | | |
| 12. I usually encourage others. | | |
| 13. I do better art work when I sit by a good student. | | |
| 14. I know an artist. | | |
| 15. Someday I will be a professional artist. | | |
| 16. Art class is interesting. | | |

Describe your scheduled after school activities below each day:

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|---|---|---|
| _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ |

## APPENDIX H
## PARENT QUESTIONNAIRE TALLY FORM

| | Yes | No |
|---|---|---|
| During your own elementary school experience, did you have time set aside for art? | | |
| During your later education, did you ever take any type of art class? | | |
| Can you draw? | | |
| Does your career in any way involve visual arts? | | |
| Does your free time ever include viewing or creating visual art? | | |
| Do you have a computer at home? | | |
| Do you have art supplies in your home? | | |
| Does your child ever bring his or her art work home? | | |
| Do you ever save some of your child's art work? | | |
| Do you ever display any of your child's art work? | | |
| Have you ever seen your child's art work displayed on bulletin boards in the school hallway? | | |
| Have you ever seen your child's art work displayed in a frame at the public library or elsewhere? | | |

Has your child ever taken any special classes in:

Acting____ Computer____ Music____ Sports____ Visual Arts____

Please use the space below for anything you would like me to know about your child's art work.

## APPENDIX I
## TEACHER QUESTIONNAIRE TALLY FORM

| | Yes | No |
|---|---|---|
| Is there a special place in your classroom to create art? | | |
| Is there a special time during the week that students can create art?<br>Comments_____ | | |
| Have you ever taken a class field trip to an art museum? | | |
| Have you ever used the student's art experience or work to motivate an<br>activity such as sequential writing, poetry, etc.? | | |
| Have you ever used fine art to motivate such an activity? | | |
| Do you ever display work created during art class in your classroom? | | |
| Do you prefer art work to go directly home?<br>Comments_____ | | |
| Is it inconvenient to return art work during your class time?<br>Comments_____ | | |
| I notice students using many skills learned in the classroom<br>such as measuring, cooperation, etc. Do you observe any art skills<br>being used in classroom work?<br>Comments_____ | | |
| Have you ever requested an art project to support your curriculum?<br>Comments_____ | | |
| Have you ask for art ideas when planning your curriculum? | | |
| Can you draw well? | | |

**APPENDIX J**
**PRE & POST INTERVENTION ENGAGEMENT CHECKLIST & TALLY FORM**

| | Preintervention | | Postintervention | |
|---|---|---|---|---|
| | High | Low | High | Low |
| 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |
| 5. | | | | |
| 6. | | | | |
| 7. | | | | |
| 8. | | | | |
| 9. | | | | |
| 10. | | | | |
| 11. | | | | |
| 12. | | | | |
| 13. | | | | |
| 14. | | | | |
| 15. | | | | |
| 16. | | | | |
| 17. | | | | |
| 18. | | | | |
| TOTALS: | | | | |

.

**APPENDIX K**
**PRE & POST INTERVENTION OBSERVATION TALLY FORM**

| | Participation in Additional Time | | Participation of Displaying Art Work | |
|---|---|---|---|---|
| | PRE | POST | PRE | POST |
| 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |
| 5. | | | | |
| 6. | | | | |
| 7. | | | | |
| 8. | | | | |
| 9. | | | | |
| 10. | | | | |
| 11. | | | | |
| 12. | | | | |
| 13. | | | | |
| 14. | | | | |
| 15. | | | | |
| 16. | | | | |
| 17. | | | | |
| 18. | | | | |
| TOTALS: | | | | |

## APPENDIX L
## RESEARCHER'S DAILY LOG

**Week of** _____

**Actions Taken:**

**Reflection:**

| PLUSES (+) | MINUSES (-) | INTERESTING (?) |
|---|---|---|
| | | |

**Comments, Notes (Continued on back, as needed):**

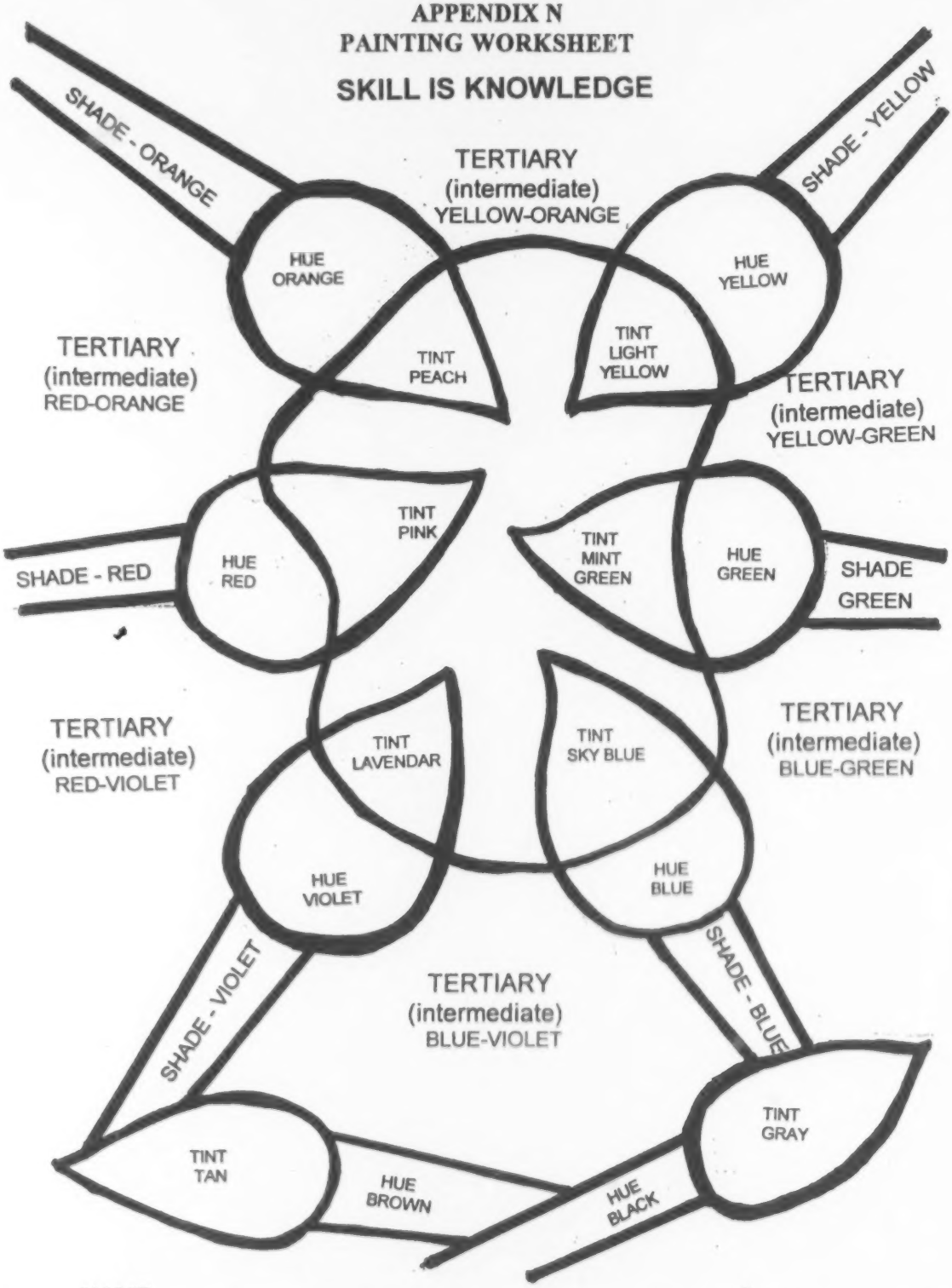
**APPENDIX M**
**RUBRIC FOR CONFIDENCE BUILDING LESSON**

# HOW DID YOU DO?

| | | | |
|---|---|---|---|
| The Center Of Interest... | is crowded or complicated. | has no overlap. | has careful placement. |
| The Background Color... | is one hue. | has random colors. | has selected colors. |
| The Background Pattern... | is missing. | has a busy pattern. | enhances the subject matter. |

**APPENDIX N**
**PAINTING WORKSHEET**

## SKILL IS KNOWLEDGE




NAME_____

BEST COPY AVAILABLE

## APPENDIX O
## STUDENT REFLECTION FORM

**Title:** _____ **Name:**_____

**Media:**_____

**Why this art work is an example of good art:**_____

_____

_____

**Why I chose this piece:**_____

_____

_____